

San José State University
Dept of English & Comparative Literature

English 100W (Section 01), Writing Workshop, Fall 2020 (online)

Course and Contact Information

Instructor: Professor Katherine D. Harris

Email: katherine.harris@sjsu.edu

Office Hours: Harris: Tues 3-4:30pm & by appointment
Zoom Office Hours: <https://sjsu.zoom.us/j/98953460230>
For general course questions, please visit the Instructor Online Office discussion forum in Canvas. Or use the Ask Each Other discussion forum.

Class Days/Time: Tuesday/Thurs

Classroom: Zoom Class Sessions: <https://sjsu.zoom.us/j/95279815995>

COURSE DESCRIPTION

English 100W is an integrated writing and literature course designed to provide English majors with a firm foundation for the study of literature. Through close and careful reading of literary texts, students will develop skills in interpretation, explication, analysis, and composition.

ASYNCHRONOUS & SYNCHRONOUS COURSE

Our work together is primarily discussion-based. We will meet via Zoom on every Tuesday and Thursday (synchronous). Zoom sessions will not be recorded.

NAVIGATING THIS COURSE

- Through the online learning environment, you will access readings, content, and assignments that need to be completed each week. The course is organized using weekly Modules which can be accessed from the course Home page.
- All items in a Module are required. In most instances, you must proceed through the module in a required order and cannot advance ahead without completing each element.
- As you complete activities in the weekly module you will see your progress indicated.
- Live sessions via Zoom are required each week. You should make every attempt to attend these sessions in real time. The sessions will not be recorded due to the nature of our conversations.

GRADE DISTRIBUTION FOR ASSIGNMENTS

- 10% Participation
- 10% Annotations & Reading Discussion Posts
- 10% Recitation
- 20% Essay 1: Poetry Explication (1250 words)
- 20% Essay 2: Character Analysis (1250 words)
- 10% Team Poster & Presentation on *Frankenstein*
- 20% Final Research Essay on *Frankenstein* (2000 words)

REQUIRED TEXTBOOKS

Required Textbooks

- *Short Guide, Close Reading: An Introduction to Literature* (0132436566)
- *Frankenstein*, Longman edition, 2nd edition, 2006, edited by Susan Wolfson ISBN-13: 978-0321399533; ISBN-10: 032139953
- *The Norton Introduction to Literature, Shorter Thirteenth Edition*, Kelly Mays; ISBN: 978-0-393-66494-2

Recommended Textbook

- Abrams, M.H. *A Glossary of Literary Terms*. 11th ed. Cengage, 2014. (*any edition will be good to have*)

COURSE REQUIREMENTS AND ASSIGNMENTS

Participation

This course studies a variety of ways to analyze literary texts. Since this class is largely discussion-based, log into Zoom 5 minutes prior to our start time (to check your tech). In addition to various discussion posts and scavenger hunts, a student's participation is assessed by his/her contribution throughout the semester. Use the following as guidelines for this portion of your final grade:

- To earn a "C," do the minimum: read and prepare assigned readings so you are never at a loss if you are asked a question, but speak only when called upon, do "ordinary," plain-vanilla presentations and responses. This is the "bottom line" for getting a "C" in this part of the course.
- To earn a "B," prepare assigned readings thoroughly, initiate discussions about them by asking good questions or suggesting ways to interpret readings, do presentations that reveal that you have done good additional work that you can make both interesting and meaningful to our discussions, and participate actively in those discussions.
- For an "A," take it up another level entirely: prepare readings thoroughly, find and talk about connections among them and among other aspects of culture (then and now), take a real leadership role in class discussions, including working actively to get others involved in the talk, make your presentations and responses "sparkle" by bringing to them something really special in terms of your own contributions, interests, skills, and abilities to think in broad even interdisciplinary terms. Most of all, remember that an "A" indicates the very best grade a person can get; that should tell you what sort of work you need to do to earn the grade of "A."

If you miss class, contact a classmate for notes, reading assignments and handouts – or, better yet, check our Canvas and the Ask Each Other discussion forum.

Annotations & Reading Discussion Posts (CLO 1, 2)

Each week, we will read a variety of poetry, short stories, plays, and a novel. During our Zoom class sessions, we will use Hypothes.is to create social annotations for some of our literary texts.

In addition, students will produce various types of weekly reading discussion posts for a grade: some prepared outside of class and others prepared in class. These will be used to stimulate your thoughts on the texts and to serve as ideas for your essays. Because these Reading Responses pertain to that week's readings and are not useful after the discussion has been completed, late Reading Responses will not be accepted. Students who write nothing or who write frivolously will not receive credit for the exercise

There are no make-ups for annotations or reading discussion posts; you simply receive a zero for that post. A late post will receive a zero.

Recitation

Recitations allow you to engage very closely with a poem and classmates to hear how a poem sounds. Rehearsing the poem will allow you to discover the intertwining relationship between poetic structure and poetic meaning. Each student will *theatrically* present a *memorized* 14-line (or more) poem on a designated day. This assignment will be in conjunction with Essay 2, an explication of a poem. Further details will be provided later.

Essays

Students are required to write 4 graded essays with 1 major revision of an earlier essay for a total of 8,000 words this semester: 1 written in-class, and 4 written outside of class. The final essay will involve a substantial amount of scholarly research. In addition to submitting your essay on Canvas, each essay will be submitted to Turnitin for verification.

Team Poster & Presentation

In a collaborative team project, student teams will create posters about the novel, *Frankenstein*, clustered around a particular theme: environmentalism, pandemics, race, or ethics of technology. Choosing the teams, proposing the poster, designing the poster, and presenting the poster will all contribute to the grade for this assignment.

LATE ASSIGNMENT SUBMISSION

If you cannot meet an assignment deadline (other than the applications), you must contact Prof. Harris **at least 48 hours prior** to the deadline meeting to discuss the situation. After you contact Prof. Harris, please know that no matter the situation, for *every day* that an assignment is late, you will be penalized a half grade step: A becomes A-, A- becomes a B+, etc. In order to avoid late penalties, an assignment must be submitted in the required form on Canvas.

No late submissions allowed for annotations and reading discussion posts.

ACADEMIC INTEGRITY & PLAGIARISM

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy F15-7](#) requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. Visit the [Student Conduct and Ethical Development](#) website for more information.

If you plagiarize any of your assignments, you will automatically fail this course.

COURSE WORKLOAD

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practical.

ONLINE & EMAIL ETIQUETTE

Zoom - Live Meetings Etiquette

Here are the requirements and expectations for our live meetings:

- **Entering the Zoom Class:** Click on the Zoom link at least 5 mins prior to the start of our live session.
- **Mute Your Microphone:** To help keep background noise to a minimum, make sure you mute your microphone when you are not speaking.
- **Be Mindful of Background Noise and Distractions:** Find a quiet place to “attend” class, to the greatest extent possible.
 - Avoid video setups where people may be walking behind you, people talking/making noise, etc.
 - Avoid activities that could create additional noise, such as shuffling papers, listening to music in the background, etc.
- **Position Your Camera Properly:** Be sure your webcam is in a stable position and focused at eye level.
- **Limit Your Distractions/Avoid Multitasking:** You can make it easier to focus on the meeting by turning off notifications, closing or minimizing running apps, and putting your smartphone away (unless you are using it to access Zoom).
- **Use Appropriate Virtual Backgrounds:** If using a virtual background, it should be appropriate and professional and should NOT suggest or include content that is objectively offensive or demeaning.
- **Responding during Zoom session:** During open discussion, please indicate your interest in responding either by posting in the chat window or using Zoom's raised hand feature.

Video allows for us to see each other, make connections, and form community, but we all realize that video might create bandwidth issues. We will have a moment at the beginning of the class where video for everyone should be turned on to say hello. In breakout rooms, video is necessary in order to foster communication.

Discussion - Live Meetings Etiquette

Throughout this course, we will grapple with a variety of theoretical ways to read and analyze "text" (written, printed, verbal, performed, ephemeral, ekphrastic, visual -- all forms of media). The purpose of this course is to provide students with insight into the diversity of viewpoints. For this reason, during open discussion, avoid any form of implied, implicit, or intentional bias or discriminatory language. We will examine all "texts" through a variety of subject positions. Even if your belief system is not open to some of these critical models, keep in mind that during class, you are first and foremost an objective scholar. If you disagree with a point made during class, turn your disagreement into a point for a discussion (e.g. instead of asking "do we have to do this?" or "I refuse to listen," ask "how would this help my learning?")

For more information on how to conduct yourself and manage the tech during our live sessions, check out:

- [Quick How-To Log-in to Zoom Handout for Students](#)
- [Zoom Etiquette](#)

For technical help with Zoom, see [Course Technology](#)

Email Etiquette

When emailing your professor, consider it a formal communication. See below for a brief example or check out the [Writing Center's handout](#) (pdf):

Dear Professor Harris,
[my question]
Thanks,
[sign your name here with your course]

Know that long conversations over email are not fruitful merely because of the limitations of technology. If you have an extended question or dilemma that cannot be answered by our online materials, please visit me during office hours or schedule an online chat/video chat.

See this extremely helpful article about emailing your professor and why there's such an insistence on formality: "[Re: Your Recent Email to your Professor.](#)" *Inside Higher Ed.*

Consent For Recording Of Class And Public Sharing Of Instructor Material

Students are not allowed to record without instructor permission – **you may not record Zoom sessions, office hours, or any other live, synchronous meetings; manipulation or screenshots, especially of other students are not allowed.**

Students are prohibited from recording class activities (including class lectures, office hours, advising sessions, etc.), distributing class recordings, or posting class recordings. Materials created by the instructor for the course (syllabi, lectures and lecture notes, presentations, etc.) are copyrighted by the instructor. This university policy (S12-7) is in place to protect the privacy of students in the course, as well as to maintain academic integrity through reducing the instances of cheating. Students who record, distribute, or post these materials will be referred to the Student Conduct and Ethical Development

office. Unauthorized recording may violate university and state law. It is the responsibility of students that require special accommodations or assistive technology due to a disability to notify the instructor.

PROGRAM INFORMATION

Course Learning Objectives

As a course that satisfies the SJSU Area Z general-education requirement and counts toward the academic majors housed in the Department of English and Comparative Literature, English 100W has two sets of Student Learning Objectives.

In this course, we will engage in all phases of those reading, thinking, researching, and writing processes that produce clear and purposeful critical essays that demonstrate an understanding of and illuminate for others how literature contains and conveys its effects and meanings. By engaging this work, students will accomplish all of these objectives.

How Area Z Learning Goals Will Be Met

GE Learning Objective (GELO)

GELO 1: Students shall be able to produce discipline- specific written work that demonstrates upper-division proficiency in: language use, grammar, and clarity of expression.

GELO 2: Students shall be able to explain, analyze, develop, and criticize ideas effectively, including ideas encountered in multiple readings and expressed in different forms of discourse.

GELO 3: Students shall be able to organize and develop essays and documents for both professional and general audiences.

GELO 4: Students shall be able to organize and develop essays and documents according to appropriate editorial and citation standards.

GELO 5: Students shall be able to locate, organize, and synthesize information effectively to accomplish a specific purpose, and to communicate that purpose in writing.

How will this GELO be achieved?

Students will participate in synchronous and asynchronous activities that require attention to revision as well as editing strategies and standards.

All annotation, response, and essay assignments require students to incorporate their readings of literary texts. Both bibliographic and writing assignments require students to engage in research and argumentation.

The annotations and poster project will engage students in conversations with peers and with published critics.

Students will learn to use MLA standards for organizing and citing primary and secondary sources.

Writing assignments are designed to introduce students to the process of reading, research, and revision that leads to critical essays in the discipline.

How English and Comparative Literature Goals for B.A. Will Be Met (PLO)

Department Learning Goal (PLO)

How will this goal be achieved?

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|---|---|
| 1. Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric | Students will read poetry analytically for one-third of the term; they will study two longer works: a novel and a play. |
| 2. Show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature | The readings for this course are drawn from both British and American literature. |
| 3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and the nature of the subject | The writing assignments in this course require students to practice different kinds of literary analysis. |
| 4. Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively | In their critical essays, students will do research on and incorporate information from outside sources into their arguments. |
| 5. Articulate the relations among culture, history, and texts | All reading and writing assignments involve cross-cultural, trans-historical, or inter-textual discourse. |

Course Learning Outcomes (CLO)

Upon successful completion of this course, students will be able to demonstrate the following:

- The ability to read, analyze, and interpret literary texts intelligently, and to respond to them critically both orally and in writing
 - Advanced proficiency in both traditional and contemporary research strategies and methodologies necessary for writing research-informed papers that communicate complex ideas effectively and appropriately to both general and specialized audiences;
 - A rhetorically sophisticated writing style appropriate to upper-division university discourse;
 - Mastery of the conventions of standard English and manuscript format.
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UNIVERSITY POLICIES

Per [University Policy S16-9](#) relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](#). Make sure to visit this page, review and be familiar with these university policies and resources.

- [General Expectations, Rights and Responsibilities of the Student](#)
- [Academic Integrity](#)
- [Accommodation to Students' Religious Holidays](#)
- [Adding and Dropping Classes](#)
- [Attendance and Participation](#)
- [Accommodations for Students with Disabilities](#)
- [Consent for Recording of Class and Public Sharing of Instructor Material](#)
- [Timely Feedback on Class Assignments](#)
- [Workload and Credit Hour Requirements](#)

English 100W.01 – Writing Workshop (Fall 2020)

Course Schedule

Note: All activities and links available in the corresponding Modules in Canvas

Date	Module	Zoom	Reading Due	Assignment Due
Week 0 Thur - 8/20		1:30-2:45pm	Introductions	
Week 1 Tues – 8/25	Doing Early Work w/o Books	NONE		Essay 1: Diagnostic Essay (Draft #1) on your own 1:30-2:45pm
Week 1 Thurs – 8/27	Doing Early Work w/o Books	NONE		Literary Terms Quizzes on your own 1:30-2:45pm
Week 2 Tue, 9/1	Getting Started & Poetry	1:30-2:45pm	Today’s Slides <ul style="list-style-type: none"> “Close Reading Poetry: An Overview” (slides embedded) Read <ul style="list-style-type: none"> “Poetry: Reading, Responding, Writing” (Norton 730-46) “We Need Art Right Now: Here’s How to Get into Poetry” (NPR) “Twihaiku...” Watch <ul style="list-style-type: none"> “And Still I Rise” (Maya Angelou, YouTube) “Love” (YouTube) “What is Poetry Slam?” (YouTube) 	Getting Started Module Survey, Scavenger Hunts, & Discussion Posts due 9/1 (<i>see Canvas due dates</i>)
Week 2 Thur, 9/3	Poetry	1:30-2:45pm	Read <ul style="list-style-type: none"> “Speaker: Whose Voice Do We Hear?” (Norton 769-73) “Situation and Setting: What Happens? Where? When?” (Norton 795-805) “How to Make Sense of a Poem” (handout) “High Muck a Muck” by Fred Wah, et al (hypertext poetry) 	Annotation (in-class)
Week 3 Tues, 9/8	Poetry	1:30-2:45pm	Read <ul style="list-style-type: none"> “Language: Word Choice and Order” (Norton 854-58) “Visual Imagery and Figures of Speech” (Norton 866-78) “Stromatolite” (read the intro, then click into the poem) Instagram poetry (choose a poem) “15 Gorgeous Instagram Poetry Accounts” 	Annotation

Date	Module	Zoom	Reading Due	Assignment Due
			<ul style="list-style-type: none"> • selections from <i>Close Reading</i> TBD <p>Watch</p> <ul style="list-style-type: none"> • “What is Imagery?” (YouTube) 	
Week 3 Thur, 9/10	Poetry	1:30- 2:45pm	<p>Read</p> <ul style="list-style-type: none"> • “The Sounds of Poetry” (Norton 899-909) • selections from <i>Close Reading</i> TBD <p>Listen</p> <ul style="list-style-type: none"> • “Blind Boone’s Pianola Blues” by Tyehimba Jess (Podcast) <p>Watch</p> <ul style="list-style-type: none"> • “What is Meter in Poetry” (YouTube) • “What is Rhyme in Poetry” (YouTube) 	Reading Discussion Post
Week 4 Tues, 9/15	Poetry	1:30- 2:45pm	<p>Read</p> <ul style="list-style-type: none"> • “Internal Structure” (Norton 930-35) • “External Form” (Norton 951-62) • selections from <i>Close Reading</i> TBD <p>Listen</p> <ul style="list-style-type: none"> • “Blues in Yellow” by Marilyn Chin (podcast) <p>Watch</p> <ul style="list-style-type: none"> • “What is Enjambment?” (YouTube) • “What is a Stanza” (YouTube) • “What is a Sonnet” (YouTube) 	Annotation
Week 4 Thur, 9/17	Poetry: Recitation	1:30- 2:45pm	<p>Watch</p> <ul style="list-style-type: none"> • “Top 5 Tips for Poetry Performance” (YouTube) • “Mighty Mike McGee & Tshaka Campbell Poetry Performance” 	Reading Discussion Post
Week 5 Tues, 9/22	Poetry: Recitation	1:30- 2:45pm	Live Recitation Performances	Recitation Reading (Listening) Discussion Post
Week 5 Thur, 9/24	Poetry: Recitation	1:30- 2:45pm	Live Recitation Performances	Recitation Reading (Listening) Discussion Post
Week 6 Tues, 9/29	Poetry: Explication Essay	1:30- 2:45pm	<p>Draft Workshop</p> <p>Read</p> <ul style="list-style-type: none"> • “The Literature Essay” (Norton 1918-1930) • “The Writing Process” (Norton 1938-50) • Literary Analysis (handout, SJSU) 	Plagiarism Tutorial Quiz (King Library) Various Grammar Exercises from SJSU Writing Center (Dangling Modifiers ; Redundancy ; Synonyms for Said)

Date	Module	Zoom	Reading Due	Assignment Due
			Writing Center) Watch <ul style="list-style-type: none"> “Common Grammar and Punctuation Errors” (YouTube) 	
Week 6 Thur, 10/1	Poetry: Explication Essay	1:30- 2:45pm	Draft Workshop Read <ul style="list-style-type: none"> “The Writing Process” (Norton 1938-50) Watch <ul style="list-style-type: none"> “Trimming the Fat: Writing Concisely” (YouTube) 	Explication Essay Draft Various Grammar Exercises from SJSU Writing Center (Eliminating Wordiness ; Participle Phrases) Peer Review
Week 7 Tues, 10/6	Drama	1:30- 2:45pm	Read <ul style="list-style-type: none"> “Drama: Reading, Responding, Writing” (Norton 1194-96) “Elements of Drama” (Norton 1221-30) CRIT (handout) selections from <i>Close Reading</i> TBD Watch <ul style="list-style-type: none"> “Reading Closely with CRIT” (YouTube) 	
Week 7 Thur, 10/8	Drama	1:30- 2:45pm	Read <ul style="list-style-type: none"> <i>A Raisin in the Sun</i> (Norton 1507-70) Watch <ul style="list-style-type: none"> Original Trailer for <i>A Raisin in the Sun</i> movie (YouTube) 	Poetry Explication Essay Due Reading Discussion Post
Week 8 Tues, 10/13	Drama	1:30- 2:45pm	Read <ul style="list-style-type: none"> <i>A Raisin in the Sun</i> (Norton 1507-70) 	Annotation
Week 8 Thur, 10/15	Drama: Character Analysis	1:30- 2:45pm	Draft Workshop Watch <ul style="list-style-type: none"> “Whip Your Writing into Shape” (YouTube) 	Character Analysis Draft Various Grammar Exercises from SJSU Writing Center Peer Review
Week 9 Tues, 10/20	Fiction: <i>Frankenstein</i>	1:30- 2:45pm	Read <ul style="list-style-type: none"> <i>Frankenstein</i>, Vol. I “Plot” (Norton 75-82) “Narration and Point of View” (Norton 169-72) “Character” (Norton 210-14) “Setting” (Norton 282-283) Hints for Reading Fiction (handout) selections from <i>Close Reading</i> TBD Watch <ul style="list-style-type: none"> “What is a Genre?” (YouTube) “What is a Narrator?” (YouTube) “What is an Unreliable Narrator?” (YouTube) 	Annotation Participation Check-in Post

Date	Module	Zoom	Reading Due	Assignment Due
			<ul style="list-style-type: none"> “Frankenstein – The Creature Comes Alive” (Royal Ballet, YouTube) “Frankenstein – Lecture 1” (YouTube) 	
Week 9 Thur, 10/22	Fiction: <i>Frankenstein</i>	1:30- 2:45pm	Read <ul style="list-style-type: none"> <i>Frankenstein</i>, Vol. I “Symbol and Figurative Language” (Norton 380-84) “Mary Shelley’s Frankenstein in Charts” selections from <i>Close Reading</i> TBD Watch <ul style="list-style-type: none"> “Frankenstein – Lecture 2” (YouTube) 	Character Analysis Essay Due Reading Discussion Post
Week 10 Tues, 10/27	Fiction: <i>Frankenstein</i>	1:30- 2:45pm	Read <ul style="list-style-type: none"> <i>Frankenstein</i>, Vol. II “Man as God: Frankenstein Turns 200” selections from <i>Close Reading</i> TBD Watch <ul style="list-style-type: none"> “Frankenstein – Lecture 3” (YouTube) 	Annotation Team Selection for Poster
Week 10 Thur, 10/29	Fiction: <i>Frankenstein</i>	1:30- 2:45pm	Read <ul style="list-style-type: none"> <i>Frankenstein</i>, Vol. II “Why Frankenstein Still Holds a Mirror to Modern Science” (Podcast) selections from <i>Close Reading</i> TBD 	Reading Discussion Post
Week 11 Tues, 11/3	Fiction: <i>Frankenstein</i>	1:30- 2:45pm	Read <ul style="list-style-type: none"> <i>Frankenstein</i>, Vol. III “Frankenstein, or the Beauty and Terror of Science” selections from <i>Close Reading</i> TBD 	Annotation
Week 11 Thur, 11/5	Fiction: <i>Frankenstein</i>	1:30- 2:45pm	Read <ul style="list-style-type: none"> <i>Frankenstein</i>, Vol. III selections from <i>Close Reading</i> TBD 	Reading Discussion Post
Week 12 Tues, 11/10	Team Poster	1:30- 2:45pm	Draft Workshop Read <ul style="list-style-type: none"> “What is Visual Rhetoric?” (OWL Purdue) 	Team Poster Design Draft
Week 12 Thur, 11/12	Team Poster	1:30- 2:45pm	Draft Workshop	Team Poster Design Draft
Week 13 Tues, 11/17	Research Essay	1:30- 2:45pm	Read <ul style="list-style-type: none"> “Research Papers” (<i>Close Reading</i> 181-88) “The Literature Research Essay” (Norton 1951-61) 	InfoPower Tutorial Quiz (King Library) Creating a Research Question

Date	Module	Zoom	Reading Due	Assignment Due
Week 13 Thur, 11/19	Research Essay	TBD	Read <ul style="list-style-type: none"> • “Quotation, Citation, and Documentation” (Norton 1962-91) 	Identifying your Topic Start your Research Quiz (King Library)
Week 14 Tues, 11/24	Research Essay	TBD	Draft Workshop Watch: <ul style="list-style-type: none"> • “Selecting and Integrating Source Material” (YouTube) 	Identifying your Sources
Week 14 Thur, 11/26	THANKSGIVING			
Week 15 Tues, 12/1	Research Essay	TBD	Draft Workshop	First Draft (Body) Various Grammar Exercises from SJSU Writing Center Peer Review
Week 15 Thur, 12/3	Research Essay	TBD	Draft Workshop	Participation Self-Assessment
Final Exam Meeting: Wed, Dec 9, 2020, 12:15-2:30pm Team Poster, Team Poster Presentation (in-class) & Research Essay Due				